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I can hold thee." He is even capable of saying to Rasni, "Hence, proud king!" and of a slight indulgence in the Latin. And to make a complete finish of his villain-hero, Greene has him swallowed up in flames. There shall be no more Radagon in this play now! In the opening scenes he had given promise of a longer life.

Yet the essentially imitative genius of Greene shows in this that having become acquainted with Lodge's Alcon one must look sharply to see the difference. Having once discovered the difference, however, we should have little hesitation in assigning to Greene act IV, scene v, where these characters of Lodge's creation appear once more, though Professor Gayley divides the scene and gives the first part of it to Lodge. Here Alcon, having become a light-hearted pickpocket and drinker, borrows again glibly of the usurer, and upon the call of Jonas repents with the rest in a line of blank verse. He is no longer simple-minded, nor vulgar,⁸ nor pitiful, nor boorish.

It would appear, therefore, that so far as this one play is concerned, Greene was disposed to take the lead, to make full use of his friend's invention, but even in his intentional imitation to introduce elements of character of a new and contradictory sort.

HENRY DAVID GRAY.

Stanford University.

NOTES ON EARLY ENGLISH PROSE FICTION

Mr. Esdaile's *List of English Tales and Prose Romances printed before 1740*, reviewed in *Mod. Lang. Notes*, Feb., 1914, stands up under more extended investigation as one of the most thorough and valuable contributions of recent years to the history of English prose fiction. Still, as practically a pioneer in its field, it is of course subject to a continually increasing

number of additions and corrections, which will in time necessitate a new and revised edition.

Mr. Augustus H. Shearer, of the Newberry Library, Chicago, in an unprinted communication put at my disposal, adds to Mr. Esdaile's list an interesting group of titles from a collection of books in this field presented to the Library in 1913 by Mr. Frederic Ives Carpenter. Entirely unrecorded by Mr. Esdaile are: *Marianus, or Love's Heroick Champion*, B. Alsop and T. Fawcet for James Becket, 1641; Mathieu, P., *Unhappy Prosperitie*, Translated into English by Sir Thomas Hawkins, I. Haviland for G. Emondson, 1632; [Pix, Mary], *The Inhumane Cardinal*, For J. Harding and R. Wilkins, 1696. Other works, noted by Mr. Esdaile, appear in other editions: Forde, E., *Montelyon*, T. Haly for W. Thackeray and T. Passenger, 1680; Costes, *Cassandra*, For H. Moseley, 1661; Reynolds, *The Flower of Fidelity*, T. Mabb for G. Badger, 1655; and *Lisarda, or the Travels of Love and Jealousy*, For Jos. Knight, 1690.

It is possible also to add various bits of information to the data supplied by Mr. Esdaile. From copies in the Newberry Library Mr. Shearer notes the following: the 1724 edition of Forde's *Parismus* is indicated as the seventh edition, with T. Norris as publisher (Esdaile, p. 54); the 1682 edition of *Fortunatus* has in the title the correct wording *Tragical*, not *Trachical* (Esdaile, p. 55); the second part of the 1681 edition of Brémond's *The Pilgrim* is bound with the first part of the edition of 1684, thus disposing of the question of one or two volumes in the later edition (Esdaile, p. 169).

To this material I wish to add certain details that have come under my personal observation. In his list of novels written by Mrs. Penelope Aubin, Mr. Esdaile does not include *The Life of Charlotta Du Pont, an English Lady*. Yet this seems to have appeared originally with the dedication—to Mrs. Rowe—and the preface both signed "Penelope Aubin," and was republished with these in that author's collected works in 1739.

Of *The Inconstant Lover: An Excellent Romance* (1671) Mr. Esdaile says: "Perhaps a translation of Chavigny's *L'Amant parjure*, ou

⁸Not that Greene *wouldn't*, but that he *didn't* make him so, as Lodge had done.

la fidélité à l'épreuve." But an inspection of the "romance" shows it to have been nothing but a reissue of the first three of the four books of *The Famous Chinois: or the Loves of Several of the French Nobility, under borrowed names*, published in 1669 as the English rendering of *Le fameux Chinois* by M. Du Bail. The ingenious publisher, Thomas Dring, whose name is attached to both English productions, seems merely to have remarketed his first—and apparently unsuccessful—venture by substituting eight fresh pages at the beginning and as many more at the end of Book III, the former containing a new title-page and preface, and the latter a more abrupt conclusion. Other pages tally in every particular.

For *The Amours of the Count de Dunois* in 1675 (French original in 1671) Mr. Esdaile follows the *British Museum Catalogue* in suggesting Henriette Julie, Comtesse de Murat, as the possible author; but he makes no mention of her in connection with the so-called *Memoirs of the Countess of Dunois, written by herself*, 1699, which he lists only as a part of the Countess D'Aulnoy's *Diverting Works*, published in English in 1707. In fact this truly diverting work is neither the biography of the Countess D'Aulnoy nor the product of her pen; and the British Museum cataloguer was on much safer ground in identifying the Countess de Murat as the author of this, than of *Le Comte de Dunois*, an account written when Henriette Julie was approximately one year old (cf. *Nouv. Biographie Générale*).

At any rate it is interesting to see how the confusion arose. In 1696 appeared Saint-Évremond's *Mémoires du Comte de *****, promptly rendered into English as *Female Falsehood, or the Unfortunate Beau*. This English title suggests the part played by the book in both countries—a vigorous satirizing of feminine weakness and duplicity, and thus a contribution to the sex-war then in progress. In France there was an immediate rejoinder, probably by the Countess de Murat, modelled closely on the form of Saint-Évremond's book and bearing the title *Mémoires de Madame la Comtesse D *****. By this time various specimens of romantic memoirs by the Countess

D'Aulnoy were well known in England, some of them signed with this same asterisk device. Naturally enough the English translator, J. H., apparently in the best of faith, entitled his version "*Memoirs of the Countess of Dunois, written by herself . . . by way of answer to Monsieur St. Evremont.*" The English public accepted this theory of authorship, and the editor of the *Diverting Works*, nearly ten years later, perpetuated it by including the *Memoirs* in his collection.

A. H. UPHAM.

Miami University.

L'ABBÉ LUCIEN FALCONNET, *Un Essai de Rénovation théâtrale: "Die Makkabäer" d'Otto Ludwig*. Paris: Champion, 1913. 8vo., 121 pp.

Recent years have witnessed a more careful study and a more just appreciation of the great German poets of the nineteenth century. Nor has this interest been confined to Germany. The best Life and Works of Grillparzer that we possess is by Professor Ehrhard of the University of Lyon, and the present detailed study of Ludwig's *Makkabäer* is, as the title indicates, by a French abbé.

After Otto Ludwig's premature death in 1865, following as it did years of suffering, during which he had been practically cut off from the world, he soon became a mere name to all but a few understanding and admiring friends. Even Freytag's fine essay,¹ published first in the *Grenzboten* in 1866, with its appreciative analysis of Ludwig's chief works, seems to have attracted little attention. It was not until the appearance, in 1891, of the epoch-making edition of Ludwig's complete works by Adolf Stern and Erich Schmidt, with the excellent biography by Adolf Stern, that the study of the poet was put upon a firm basis.

¹ Gustav Freytag, *Gesammelte Aufsätze, II. Bd., Aufsätze zur Geschichte, Literatur und Kunst*, Leipzig, 1888.